

# NEW YORK CLIPPER

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## WHAT MY LOVE IS.

WRITTEN FOR THE NEW YORK CLIPPER.

My love's not "like the red, red rose  
That sweetly blooms in June;"  
For roses fade, and roses droop  
And die—alas! so soon!

Nor is my love like to a star:

For they, too, fade away;  
They're only bright throughout the night,  
And last not through the day.

Not like the rose, not like the star

In the blue heavens above;  
But mine—I'll tell you what mine is—  
"Plain—every day!"—love! J. H. B.

## THE WITCH OF THE SWAMP.

WRITTEN FOR THE NEW YORK CLIPPER.  
BY A. P. DUNLOP.

One by one the frozen clouds of earth rattled on the  
colin lid. The wind whistled around the marble  
monuments, and raw and chilly gusts blew the old  
man's gray beard over his shoulders, and raised or  
lowered the broad brim of his slouch hat.

A little, bent, gnarled old man, with weather  
beaten parchment face and deep-set eyes and bushy  
eyebrows, that almost hid the tears which the wind  
whipped from his bronzed cheek. With the knuck-  
les of both hands he pressed the tears from their  
big hollows, came near to the grave, took a last  
look at the plate, on which was engraved:

R. B.

Born 1863, died 1882.

And then, putting both hands in the pocket of an  
old overcoat, walked with bent head to the one car-  
riage that had followed the body from the hospital.

Lights already shone from the windows of Long  
Island cottages, and glittered in the dark and  
gloomy evening, while tiny snowflakes whirled,  
isolated and bewildered, in the cold air, and died,  
as the one buried did, because alone. In the me-  
tropolis, loaded Christmas trees with their waxen  
lights and merry rings of dancing, laughing chil-  
dren could be seen through the windows, and, as the  
old man entered a small hotel, boisterous laughs  
and Christmas greetings arrested his steps, and  
made him for a moment lean against the wall and  
rest before going to his room. As an old scuttled  
ship sinks into the ocean, so the old man settled,  
sinking lower and lower. The power to stand  
erect seemed to leave him, and he sank on the stairs  
as he said:

"No! I do not feel sorry that she is gone. I be-  
grudge her!"

"Ah! my friend, it's the life of a brave and hard  
working little girl I am telling you of. She wasn't  
known to but those she had asked to give her a  
chance. But death wouldn't tarry long enough,  
and her strength gave way afore she could climb  
out of the dark in which the unknown hides. It  
seems to me if it was but yesterday I see her sitting  
on the stump of a cut cedar down in our swamp,  
with her red hair a-fluttering in the air, and her  
little bare heels a-banging against the bark, laugh-  
ing and a-carrying on like a squirrel. She used to  
bend a pin into a fish hook, fasten a piece of thread  
to it, and fish for frogs. When she caught one, you  
could hear the laugh clear through the woods; as  
pretty and as clear as you could hear the tree sigh  
when the axe was drove into it. They called her the  
Red Headed Witch of the Chickahominy Swamp  
then. But there are the days she began to creep up  
the hill of life, where they say the way is green, and  
when you are full of nonsense and play, and you  
don't mind how steep it be. Poor soul! it got  
stony and steeper soon enough, and then she sank  
in the dust, and I and mother wasn't near enough to  
give her help. When she was a-laying in the hospi-  
tal the day afore she died, she told me as how green  
every tree looked to her then, and how she thought  
every leaf was a laurel, and kind o' bent over to  
make a triumph arch, that she was a going to  
pass through some day. Well so it is with  
all young folks, I reckon. Every morning brings  
a new hope, and then all of a sudden they  
knock their feet against a sharp stone, and then the  
trees ain't green anymore. Everything kind o'  
changes, and then it's uphill work for a fact. You  
see, mother had a sister, as lived over the mountain  
in the town, and as Rosie took powerfully to book-  
reading, it was fixed betwixt the woman folks that  
she should go over for a winter to the big school.  
When the girl came back next Summer I wouldn't  
have known her. I told you how she had red hair,  
but I didn't say as how one big freckle chased the  
other all over her face, and how some of them had  
caught the others, and made a big patch like, over  
her nose and cheeks. When I see her back again in  
the swamp, I couldn't help saying: 'Why, honey!  
What's the matter?' She looked so pale like, the  
freckles had all gone, and her hair had been  
smoothed down like, and she looked as sick as a  
race horse, afore he's let go. After supper I filled  
my corn cob pipe, and was a-resting and a-smoking,  
and all o' once I heard Rosie a-spouting and howling  
as if some one was a killing of her, and I looked  
in, thinking the girl had gone crazy. By and by  
mother she comes out, and says as how Rosie had  
been seeing the theatre folks play, and as how she  
had been a-showing her how it was done. It  
weren't no use afterwards to make her work.  
She was a reading and a playing all the  
time out in the woods by herself, a speak-  
ing to others as wasn't there, and making  
believe they spoke to her. I tried my hardest to  
reason with her, and when the minister come,  
he talked her up pretty sharp; it wasn't any good;  
she was a-going straight to New York to be a great  
actress, and make those as go to the theatre cry.  
Then, one day I shook her pretty hard, God forgive  
me, and she left and went to her aunt, and I didn't  
hear from her again until the letter as told us—  
mother and me—as how she was a-dying in the hospi-  
tal here. Well, mother is right old and couldn't come,  
so I cut enough wood to keep the fire going snug at  
home during Christmas, and came just in time to  
see my little Rosie go to her other home. As I knelt  
down by her cot in the big room of the hospital,  
she looked clean into me with her big blue eyes,  
and, says she: 'Father, I die an honest woman,'  
and then the pure soul of my little girl went to the

angels, without feeling bitter like 'gainst life, nor  
finding fault with those as had tried to ruin her.  
The doctors got a long name for the sickness she  
was taken away with, but the old man as lends the  
room told me as how the giberish stood for star-  
vation and want, and how the little girl had fought  
her fight all alone, and dropped like many a soldier  
I have seen in the war, with the flag a-waving before  
her.

"I don't know about the ways o' your big city,  
and my old head don't remember all the little one  
told me. But, I reckon as how the way to get  
pushed ahead with theatre folks weren't the way of  
my little girl.

"Poverty had been knocking at our door pretty

when she broke down and couldn't go any further.  
Luck, you see, had come too late. She came back  
and tried the best she could again, and then her  
courage and strength gave way, and she went to  
the hospital to die. It ain't for me to be finding  
fault with them as didn't help her, for may be she  
weren't any good as a player, but it kind o' seems  
strange. Well, I got nothing more to say. Likely  
enough, if the girl couldn't have looked me square  
in the face, honest like, she wouldn't have died of  
starvation, for she was pretty as a ripe peach. She  
had a little book under her pillow—here it is; you  
see, it's only got a little scrap cut from a newspaper,  
and it's all I can bring back of our girl to mother.  
But down in our swamp we'll pray for the man as

## TONY PASTOR.

We present this week an admirable likeness of  
Antonio Pastor, who is known the world over as the  
foremost vaudeville manager in America and the  
oldest manager in New York City, not in point of  
years, perhaps, but surely in years spent as a faith-  
ful caterer to the amusement loving public of  
America's metropolis. Mr. Pastor's career has been  
one of almost uninterrupted success from the start,  
and of such a nature as to reflect credit upon him  
who has ever been loyal to his thousands of  
friends, and generous and honorable to the  
legions who have worked for him. His charity has  
been boundless to those in the profession less for-

Twelve Temptations." In the company at that  
time were John May, clown; Frank Whittaker,  
ringmaster; Tom Neville, equestrian; the Rivers  
Family; La Belle Oceana, dancer; Mons. Bemie,  
ballet master; "Pop" Amherst, J. J. Nathans, George  
Dunbar, Ben Mallory, James Hernandez, Signor  
Germani, Ned Woods and wife, and others. In the  
Spring of 1848 he went with Welch, Delevan & Na-  
thans' Circus, from Allegheny, Pa., and traveled  
through the West and Southwest, closing the season  
at Syracuse, N. Y., in the Fall. He then was im-  
mediately engaged for a Winter equestrian season  
at the Federal Street Theatre, Boston, where he  
continued until the Spring of 1849, when he again  
started from Syracuse for a tenting season. In July  
there was an epidemic of cholera, and two or three  
members of the company having died of that dis-  
ease, the managers decided to close their season at  
Columbus, O.

There being no railroads in the West in those  
days, Mr. Pastor traveled by stage coach to Cumber-  
land, Md., where he intersected a railroad and re-  
turned to New York. The company was reorgan-  
ized, and started from Columbus, where the subject  
of our sketch rejoined them, and traveled through  
the South and North during a continuous season,  
which terminated in the Fall of 1851. The man-  
agers were Welch, Nathans, Bancker and E. P.  
Christy. During that tour Neil Jamison, the ring-  
master, died, and Tony succeeded him in that po-  
sition, William Worrell being the clown. He also  
sang comic songs in the ring for the first time;  
rode an act called "The Peasant's Frolic," which  
afterwards became popular under the title of "Pete  
Jenkins," tumbled with the acrobats, and danced  
"Lucy Long" in the minstrel show at the end of the  
performances. In the Fall of 1851 he was engaged  
at the Bowery Amphitheatre, 37 Bowery, in this  
city; and, although quite young, he was selected, on  
account of his conversational powers before an au-  
dience, to fill the responsible position of ringmaster,  
which he did to the satisfaction of the management  
and the following clowns, who performed with him.  
John Gossin, Alexander Rockwell, Bobby Williams  
and others. During that engagement he turned his  
attention to acting in the dramatic pieces which  
formed a portion of each night's entertainment, and  
was complimented by the late J. R. Scott for his im-  
personation of the Castellan, in "Mazppa." He re-  
mained there during the Winter, and the emolu-  
ment he received for his labors was six dollars per  
week. In the Spring of 1852 he traveled through  
the East with Sands, Nathans & quick's Circus, re-  
turning to the Bowery Amphitheatre for the Fall  
and Winter season. In the Spring of 1853 he went  
with Franconi's Traveling Hippodrome, riding in  
the tournament scene, playing banjo solos and  
singing comic songs and duets with a lady in the  
sideshow. After the season closed at Cincinnati,  
Tony returned to this city, and during the Winter  
performed with minstrel bands in the Bowery, at a  
hall in Division Street (where he played the bones  
for the first time) and at other places. In the  
Spring of 1854 he started out with Jerry Mable's  
Circus, and during that season his brother Frank,  
who was likewise with the show, was taken seri-  
ously ill. Tony proposed to the manager that, if  
he would allow Sol Lipman, the clown, to take  
Frank home to New York and take care of him en  
route, he (Tony) would fill Lipman's place as clown.  
This was acceded to, and Mr. Pastor made his first  
appearance in the arena as a jester in a small town  
near Springfield, Ill. Tony made a hit in his new  
vocation, and continued to sport the motley until  
the end of the season, which terminated at Hanni-  
bal, Mo. The only extra compensation he asked  
was that he might be allowed to retain the clown's  
dress, to which he had become much attached. To  
this the management demurred, but finally the  
matter was compromised by their giving him eight  
dollars to buy another costume.

During the following Winter he remained in New  
York. In 1855 he started out for the tenting season  
from Easton, Pa., under the management of Levi J.  
North, as ringmaster, general performer and to  
play in the sideshow. After the close of the Sum-  
mer season he continued to perform with Mr. North  
in his Amphitheatre at Chicago, through the  
Winter, and he continued under the same manage-  
ment during the traveling season of 1856, fulfilling  
his first regular engagement as clown, William Ken-  
nedy being ringmaster. At the end of the season,  
he returned to North's Amphitheatre in Chicago,  
which had been reconstructed during the Summer,  
and a stage put in, so that dramatic performances  
could be given. While there he made his debut as a  
comedian, and scored quite a hit in a Yankee charac-  
ter, in "Putnam." In the Spring of 1857 he joined  
Mable's Southern Circus, with which he continued  
until the early part of 1858, when he came North  
and traveled with Mable & Crosby's Circus until  
the tenting season closed at St. Louis, in the  
Fall. He then came to New York and played as  
clown in Nixon's Palace Garden, in West Four-  
teenth Street, beyond Sixth Avenue, and in Novem-  
ber he joined Sands, Nathan & Co.'s Circus for a  
brief season at the Old Broadway Theatre. He  
traveled with that show during the subsequent  
tenting season. In November, 1860, he made his  
first appearance upon the variety stage, at Frank  
Rivers' Melodeon, Philadelphia, Pa., and performed  
there until nearly Christmas, when he came to New  
York and played clown in the pantomime of "The  
Monster of St. Michael's," at the Bowery Theatre,  
with Spaulding & Rogers' Circus Co. After the  
withdrawal of the pantomime he returned to Rivers'  
Melodeon, Philadelphia, where he remained until  
early in April, 1861, when he came to New York and  
performed during the week commencing April 22  
at the American Theatre, 444 Broadway.

He then started out as clown with Spaulding &  
Rogers' Circus; but the business was bad, and the  
season closed after two or three weeks. Having  
tired of traveling, he decided to adopt the variety  
profession permanently, and began an engagement  
as a comic vocalist at the Broadway Music Hall,  
formerly Wallack's Theatre, Broadway, near Broome  
Street, when it was first opened, May 22, 1861. He  
continued there until the Spring of 1862, and then  
was engaged at 444 Broadway, where he continued  
until March 22, 1865, when he organized a company,  
and started from Paterson, N. J., upon his first man-  
agerial trip. He met with success, and during that  
Summer he performed for five consecutive weeks at  
Boston. On July 31, 1866, he opened the Opera



## SOMEBODY'S LUGGAGE.

The manager of a strolling company of actors  
wrote the following letter to a firm of dealers in  
theatrical properties at Buda-Pesth: "We have now  
arrived safe and sound at Balaion. Fured and all  
the stage properties have come to hand in due  
course. Your messenger delivered the snow and  
hail in good condition; a day later we got the hur-  
ricanes; a zephyr was lost on the way. Unfortu-  
nately the thunder has burst, and we have had to  
solder the damaged lightning. The rivers and the  
sea which we ordered, you will please to send by  
water to save carriage. Don't forget the new  
clouds and the new sun, and be sure to despatch a  
waterfall, as ours got burnt. I would also request  
you to let us have two or three metres of frost and  
twenty metres of clear atmosphere."—Julian  
Ralph's Chatter.

## A VICTIM OF CIRCUMSTANCES.

Judge—How did you come to rob this man in  
broad daylight on a frequented thoroughfare?  
Highwayman—I couldn't help it, Judge; I had an  
engagement for every night of that week.—Texas  
Siftings.

A GRAIN of common sense is often of more value  
than a scruple of conscience.







At Naylor's, A. R. Wilber's March 29. Carleton's Opera Co. had a bidder and fly. Had a strong breeze down poorly 20. Attefren's Museum, a booked. Business continues good.

**MINNESOTA.**

The Two Sisters' are at the New week of March 24. Evans and Hoyiness 16, 17, 18, 19.

ERK—Week of 24, C. E. Varner. Cleveopnights for a three nights' engagement packed, and people were turned away, concert, to be given by the Dana orchestra a 1800.

ERK—Week of 24 a house troupe. Introduce, J. H. Price, Winifred and Wafam, George Lavender and Ada Foush. Kate Vaughn, Al Stinson, Nellie Baker, H. Kitty Leonard. Business continues

LETON'S MUSEUM—Week of 24. Curcio, Jennie Porter and Maimie Williams, "emerging" Marionettes. Stage No. 2—Madeline and Kennedy, I. M. Waddy and Business is good.

Lat, the Milwaukee manager, is in the his new Grand Opera House, to occupy present Cyclorama Building, are being contract is to be let in a week or two. The concert, 20, was the musical event of

At the Grand Opera House, opened for a week March 24. The Two week. Saratoga and Albert played at prices advanced 250 per cent. 19. Evans people away 20, and had crowded houses

THE —Cleveland's Minstrel  
w good houses week of 17.

—Cleveland's Minstrels came 24, 25, 26, good houses week of 17.  
—Pat Rooney the week. Alden Bonebrake, nights. Verona Jacobus played to the week of 17.  
—W. KONT, MINNETONKA Coys.—Paul Boy and seals in the circus hall. Eddie Abbott, Harry Brown, Mabel Harrison, Leonhardt and Hart, Combs, Dearth, Lord, Sierbeck, and Eddie La Barre week of 24. Rushed through a young man of more than talent, and the composer of the comic " " that was produced here a few years ago, declared insane and taken to the local asylum. Many of his friends doubt the jury's finding. A love affair is supposed to be the bottom of it.

—

At the Temple Theatre, Evans and the "S. R. O." March 14, 15. Mrs. Scott's double bill. Cleveland's Minstrels 26, after which it will be dark until April 7. At the Lyceum took a drive last week. This Josie Markham, the Wardells, the Dufays and Levantini. The Kluges, who had been on weeks, left for the Pacific Coast. The theatre is holding out well, and had some for the past week, opening 24. Senator Carrie Lane, Carrie Edwards, Billy Wilson, City Welch. The Hulth Lodge of Elks to Evans and Hovey after the performance of Haycock of the Tennessee Troupe. For the New Tupper House at West Superior. West Superior is about three miles from Condit.

1899

**COLORADO.**

At the Tablor Grand Opera House, the main week of March 24. Marie Wainwright. Bostonians packed the house last week, out each evening.

AN.—The Emma Juch Op-  
 tance sale is large. N. C.

The Emma Juch Opera Company and its vaudeville sale is large. N. C. Townsend Jr., 36 Ward street, of April 17, 1907, is opening March 24. Carlo Hall, Secretary, Capt. Costenietto (tattooed cheek), forming goats and cleaving the air, The Excelsior Quartet, Lang and Sharp, and Clements and Bernard. Last week was spent in the factory of this resort. Opening 24. He the Grant and Frankie Davidson, Wm. Milton, John Ray, Ed Sheehy, Ed Williams, Maud Lane, Ed M. Williams, Ida Stevens, Clara Edwards, Ida Fenwick, Cora E. Donivan, Annie Dunlop, Adelaide Laitoud, and Lillie Sarsfield. Business was never so good.

Opening 24. Montieff and Lester, and Post Billy Formed. Harry Devoe, "Gummings, Daisy Lawrence, Bertha W. Watson, Mattie, Grant and Marylin, Ella Conklin, Lillie Rogers, Mollie, Lillian, and Edna Williams, Lillie Tudor, Williams and Breu, Leostoff, Carrie Belmont, Pearl Ashby and Paul Holmes roles.

Opening 24. Emma Miranda and Nellie Manning, George Clayton, Lillie Barron, Armour, Eva Allison, Alice Clark, Lillie Nell, Clarence and Jessie Hall, J. J. McElbison and Boyle. Business is excellent.

Frank Tilner, manager of the Lafayette Opera House, is to be exhibited on the Musee circuit.

Hanna, of the Metropolitan, is coming to the Lyceum in his theatre for the convenience of both the audience and the actors, and it is very popular.

♦

1e.—At the Taber Opera House, James March 13, 14, to fair houses. "Evangeline," March Sisters 22. "A Social Session," 26. 27. Hans returned home after a prolonged absence. Helen Locke, Anzolo comes 24 appeared in the Lavaca 31. No new company shown 17, Helen Locke, has returned to Leadville after 4 months to Montreal, Can.

NEBRASKA.

—At Boyd's Opera House, come Hal-  
len Feb. 24, 25, 26, with a Wednesday matinee. "A  
H!" 27, 28, 29, with a matinee; Emma Duch  
Feb. 30, "A Hole in the Ground," April 1, 2  
"Boys," 3, James McNeill, 7, 8, 9, 10, 11, 12  
and business March 17, 18, 19. "Shenandoah"  
closed houses 20, 21, 22, with a matinee.  
—ERA HOUSE.—A Bunch of Keys" 31, The Star  
of contented design, a large audience 17.  
Specialty Co. played to large house 18, 19.  
—KING.—Due 24 Miranda Band, Dick Allen,  
Hilleg, Frank La, Boe, and John Jones  
Feb. 25, 26, 27, Mitchell and Love, James Ryan,  
Katie, Mazie (paper king). Business is good.  
THURSDAY.—Due 24, Baker and Daily, Fickett  
and E. Minnie Hunt, Elsworth Cook, the Fonges,  
Wm. Walters and Gray. Business is good.  
—MUSIC.—The Orchestra of the Bostonian  
concerted at Kansas City. Plan was detained  
with a severe cold.  
—AT FUNK'S, "Shenandoah" March 24, 25,  
in London? 26, "Bunch of Keys" 27, 28,  
critic and owner of Funk's Opera House,  
was at Las Vegas, N. M., where he had gotten  
off his health. The theatre will continue  
off under the management of the Lessee,  
McReynolds. At the Eden Musee, week of  
wands, Tom Clark, Aggie Stone, Zolna, (Loren  
and Catlin and Nellie Hy in wands) and  
other, a new musical team made their profes-  
sion at the Musee last week. Prof. H. may  
signaled with 12, to Funk's, to be his leading  
for a refined specialty show.

24  
 THE NEW YORK TIMES BOOK REVIEW

**34. ANGLES** Theatre remains dark, with nothing in prospect.

◆◆◆◆◆

**non.**—Notwithstanding the several prevalent "A Hole in the Ground" has made to this a packed house. March 11. Helen Lamont's "A Cro. drew a large audience 13. Owing to the "A Hole in the Ground" part of the same company, a painful accident here. While entering a box, he lost his hand through the window. The hand in a frightful manner, which required immediate amputation. Mr. Walsh will remain in the city to attend to the company.

**Chicago.**—At Loring's Opera House, Levy's "The Great Train Robbery" was given. The "A Hole in the Ground" came March 19. F. B. Fowler a Taborian sang quaterly A. 12.

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**CANADA.**

**real.**—At the Academy of Music, "Concord" attracted large houses March 17-22. Coming: "The Fenman." The house will be closed Holy March 24.

**R. ROYAL.**—"Across the Continent" will be given the 24. The Two Johns, "Pines and the Blue Hills."—The Boston Banjo and Mandolin Club will give a concert March 25.

**ce.**—The Academy of Music has been thoroughly fixed and put in first class shape, under the eye of John H. Krumpholtz and Leland's. It will be reopened March 27 by local talent, the "Concord Comedy Co." will begin a return season tonight. April 1. The prospectum opening is 3000. Seats, 1000. 1500. 1200. with five sets of new grooves the stock of seats is 1000. There are three dressing rooms and a new drop curtain. The floor

hundred and thirty-two new  
ign. The house is heated by

**on.**—James Reilly appeared at the Grand, and attractions are being booked very fast and rather by Manager Kirchmer. W. J. Scanlan 23, Ford Fauntleroy 29.











**Philadelphia.**—Last week was fairly pro-

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## RATES:

## FOR ADVERTISEMENTS.

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THE FRANK QUEEN PUBLISHING CO. (LIMITED),

PUBLISHERS.

GEO. W. KELL, MANAGER.

SATURDAY, MARCH 29, 1890.

## QUERIES ANSWERED.

No Replies by Mail or Telegraph.

Addresses of subscribers not given. All in quest of such should write to their nearest agent or to the Editor of THE CLIPPER. All letters will be answered only if accompanied by a return address. If the return address is not given, the letter will be returned by mail or telegraph.

## DRAMATIC AND MUSICAL.

N. D., "From Front" was written by Ludovic Halevy, and was first acted in America Feb. 15, 1870, at Daly's Fifth Avenue Theatre, this city, with Agnes Ethel in the title role. The English adaptation was by Mr. Daly. Marie Desclaux was the creator of the title role in the Paris production. The play has been acted at the Metropolitan, this city.

O. B., Comedian. Your card would cost four dollars for one insertion.

T. F., "Idea." You refer to White Rolland, tumbler and circus rider, who was drowned at Schenectady, N. Y., June 16, 1879.

READER, Troy. The advertisement would cost two dollars for each insertion.

Mrs. J. G. You cannot undertake to vouch for the reliability of financial standing of any individual, or individuals, in such a case as you put to us. You must make careful inquiry of their references, and use your best judgment. Obviously, it is not a province of THE CLIPPER to act as a commercial agency.

KUTIE. In THE CLIPPER ANNUAL for 1889 (not 1890) you will find full information as to the copyright law and procedure. Procure it through your newsdealer or at this office.

E. L. J., Editor. She has been ill of late, and is now resting. See the notice at the head of this column, of write to Manager A. M. Palmer, at the Madison Square Theatre, this city.

L. C. S., Troy. I vary to no great extent the difference that we cannot agree the space to enumerate the different rates. You do not, besides, even specify the State or States you have in mind.

Mrs. A. W., Denver. We do not wish to assume the responsibility of recommending any particular "school of acting," "college of elocution," or "dramatic academy" in this or any other city. Use your best and most careful judgment, if you are determined to go to one or the other.

PROF. A. H. W. There is no such book in existence. The only paper that contains such a list is THE CLIPPER, to whose columns of show news you are referred. There is no other guide.

L. A., Washington. See the notice at the head of this column. That notice is imperative.

A. B. C., Worcester. See answer to "L. A., Washington."

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SCRIBNER, Toronto. He was in Asia at last advices. See the notice at the head of this column.

X. Y. Z., Fulton. I. We do not know of any. 2. No, but at least one manager is getting ready to do it. 3. Possibly, if you mean an authorized version, in which case you ought to communicate with H. S. or Victoria Vokes. 4. About six years. 5. Early Wednesday morning.

J. G. K., Anderson. We cannot say definitely at writing. She may be here as a wife by that time; she may also be before our footlights within the same period, though this latter possibility we do not much credit. Watch our columns of theatrical news. When there is a certainty one way or the other you will be apprised of it.

H. J. P., Rochester. We know nothing of that person's responsibility.

L. J. M., Tuscaloosa. Theodore Thomas is giving Sunday concerts at the Lenox Lyceum, this city.

G. W. H., Boston. Answer next week. See the notice at the head of this column, please.

H. A. M., Oswego. We cannot give such a list. Write direct to the manager of that company, as per your route ahead, or in THE CLIPPER's care.

E. S. R., Boston. I. Born in the city. 2. In early childhood, but she considers that her regular debut occurred June 2, 1851, at Burton's Chambers Street Theatre, as Julia in "The Soldier's Daughter." 3. We do not reveal the ages of actresses, or even give clues to their years.

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Appointed to the management of the New York  
the Players' League.

















**JAMES MARTIN & SON,**  
MANUFACTURERS OF

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Bunting, Flags, Barges, Leaping Beds and Waterproof Wagon Covers.  
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  - 1 78ft. ROUND TOP, WITH TWO 40ft. MIDDLE PIECES.
  - 1 70ft. ROUND TOP,
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- The last 50ft. has Poles, Ball Rings, Blocks and Falls, Main Guys, all complete. All letters answered promptly.

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**THERE'S MORE THAN THIS! WATCH IT!**  
CHAS. B. HICKS, Sole Manager.

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Philadelphia, Pa.

**STRONG COMBINATIONS OR HIGH CLASS SPECIALTY ARTISTS**  
APPLY AT ONCE FOR WEEKS MAY 12, 19 AND 26.  
W. J. GILMORE.

**CIRCUS AND THEATRICAL**  
**TIGHTS, BOOTS AND SHOES OF All Kinds Made to Order.**

Best Silk Tights, per set, \$12.50; best Worsted Tights, per set, \$6.00; Cotton Tights, \$3.50; Leopard, Silk Hosiery, Pads, Clowns, Gymnasium, Rowing Suits, Football and Lawn Tennis Jerseys, to order; Elastic Supporters, \$1.00; Canvas Pumps, 25c; Leather Pumps, soft sole, \$1.50; High, Lace Ankle Shoe (gaiters), \$3.50; Jockey Boots, \$2.00; Dancing Shoes, \$3.50 and upwards; Song and Dance Shoes, 15c; Circus, Wet Weather Clogs, 50c; sent for price list and self measurement. J. K. HENNER, 16 East Town Street, Columbus, O., near U. S. Hotel.

OUR ACT IS AN EXTREME NOVELTY. THREE STRONG SPECIALTIES IN ONE. TWO SOUTHERN BOYS

**Edward WERNER & BERENS. Harry**

The strongest Man and Wench turn ever introduced. Just closed an engagement of twenty weeks with Beach & Bowers. Closed the olio and made the HIT OF THE SHOW AT EVERY PERFORMANCE. Read what Managers Beach & Bowers have to say:

"We cheerfully recommend Werner and Berens as first class artists in every respect, being gentleman on and off the stage, sober and reliable. They do the finest wench turn we ever saw. Mr. Werner is the finest singer and dancer before an American audience, besides being refined enough for any lady audience. Harry Berens is the undisputed backward bender of America, doing the finest contortion act we ever saw. He is the wonder of the world. Regards to Beach and Bowers, Harry Shunk, the comedian, and Clint Maynard. Permanent address: 318 CHAPPELL STREET, Louisville, Ky."

**THE COMEDY SPECIALTY ARTISTS,**  
**The Sheerans** Lydia

A Big Hit at Central, Philadelphia, last week. Join Lester and Williams' London Specialty Co. April 7 for balance of season. Have signed with THE HOWARD THEATRE, SEASON '90 and '91. By kind permission of MR. J. W. KELLY, we will introduce in our new act, his latest great song.

**"McGINTY'S GREAT FIGHT."**

**"HORSE AND HORSE WITH THE EIFFEL TOWER."**  
**Fred C. FISH AND RICHMOND, Bob**

Eccentric White Face Comedians, just finished SIX WEEKS at the MOULIN ROUGE THEATRE, PARIS, FRANCE, now at the FOLIES BORDELAISE, BORDEAUX, FRANCE, APRIL 5, MADRID, SPAIN, JUNE, JULY and AUG., PARIS. WE'RE IN IT A BIT OURSELVES.

**Capt. Paul Boyton's Big Aquatic Show.**  
**NEW FEATURES. NEW ACTS. NEW PAPER.**  
**THE ONLY SHOW OF THE KIND ON EARTH.**

The Great Attraction for Waterside Resorts. Write soon for dates. Not many left. LOWELL C. JONES, Manager. 634 Cleveland Avenue, Chicago. E. E. MECHAN, 138 Congress Street, Boston, Agent for New England.

**NOTICE, MANAGERS.**  
**ED. GIFFORD**

Wants a Position with some good Co. as ASSISTANT MANAGER. Wants to learn the business. Address EDINA, Mo.

**Fulford & Co's Circus and Menagerie**

WANT PEOPLE IN ALL BRANCHES OF THE CIRCUS BUSINESS. Sensational Aerial Acts, good Singing and Talking Clowns, Leapers, Tumblers, Gymnasts and Concert People, address JAMES STOWE, Equestrian Director. Animal Men, Grooms, Four, Six and Eight Horse Drivers, Chandler Men, Property Men and Canvasmen, address A. K. FULFORD, Bill Posters and Man with Stereoscopic for Free Street Exhibitions, address E. L. BRANNAN, General Agent. Address all communications to No. 213 West Fifth Street, Topeka, Kas.

**Wanted for the sixth Season of**  
**R. F. Clements' New Colossal Shows,**

PEOPLE IN ALL BRANCHES OF THE CIRCUS BUSINESS; also a good Band and Musicians. Side Show Privilege for Sale. R. F. CLEMENTS, American House, Pittsburg, Pa.

**EDWARD PARKER**  
Is still singing the greatest of all WALTZ SONGS.

**"Only a Year,"**  
to delighted audiences. Professionals everywhere are writing for copies. 10 cents each. Parts, 25c extra. SPAULDING & KORNER, 487 Fulton St., Brooklyn, N. Y.

**WANTED, FOR THE**  
**Star Theatre Co.,**

A Good Comedian, a Good Man for General Business and a Juvenile Woman, one who has a child preferred. Must be people of experience. State age and lowest salary in first letter. Address QUINN & HUGHES, Managers, Waukegan, Ill., March 24-29, Berlin, Wis. 31-April 5.

**WANTED**  
**FOR GILMORE'S NEW SPECTACULAR**  
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(Not a canvas show) Lady for Eliza and Ophelia and Child for Eva. Man for Tom, also few Good Musicians. Address F. O. BOX 672, Franklin, Ind.

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To profession, 10c. FRANK BREHM, Erie, Pa.

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And all Theatrical Goods. Scenery painted, quick and cheap. Scenery rented for amateur performances. Circulars. C. E. MILLS, 148 Broadway, New York.



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Will create **HETTY HOPES**, a SOUTHERN GIRL, in

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A few good people in all branches, concert, sideshow and circus, equestrian director, troupe of dogs, good comedians and any act that is new and novel, also good side show talker, capable of making strong openings and an entertainment, would like to hear from you. Cash and Carrot and Sundry. Those that have written, write again. Circus travels by rail in its own special train. Show opens May 1 at Bristol, Pa. All performers engaged. Please acknowledge this card.

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**The Original Umatilla Indian Medicine Co.,**

Main office, Nos. 11 and 13 Miami Avenue, Detroit, Mich. Wants competent Lecturer, Manager; also Banjoists, Irish, Dutch, Black Face Comedians, Ventriquist, Punch and Judy, and performers in all branches of the business that can work without music for their turns. No trishers or madders tolerated. Also people wanted in all branches of the circus business for our great American Circus, except riders. For sale—One 100ft. round top canvas, one 50ft. with 40ft. middle piece. Wanted, a Ross Canvas Man and Chandler. Address all letters to: **DR. M. CAMPBELL, as above.**

**WANTED,**

**A General Actor.**

Good appearance and wardrobe. Finger preferred. Write or telegraph. Onondaga, N. Y. March 24 and week. Port Jervis, March 31, week.

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Would do well to correspond with **J. B. TURNER**, (Canada), Ont., proprietor of the abandoned hall in Canada. Seating capacity, 1,000; lighted by electricity. Handsome scenery and modern stage fixtures. Will play on percentage or rent.

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**SEATS, 40. POPULATION, 3,500.**

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BROOKLYN, March 19, 1890.  
**FRANK LA MONDUE**—Dear Sir: We have taken especial interest in your act. We unqualifiedly pronounce it the best we have ever seen. For novelty, agility, grace and neatness of execution, it surpasses all others of its kind, while the comic features at once establish friendly relations between the audience and performer. Yours respectfully,  
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NEW YORK, March 13, 1890.  
**LA MONDUE**—Dear Sir: Your act is the most novel, artistic and interesting wire performance I have ever witnessed, combining the above elements with new and original comedy, which far exceeds in its artistic portraiture of naturalness anything heretofore depicted on the American stage. Yours,  
 LOUIS ROBE.



**FRANK**



**FRANK LA MONDUE, Esq.**—Dear Sir: I am very much pleased with your act. It met with great success at both my houses, the London and Olympic Theatres. I consider it the best wire act in the business. **JAMES DONALDSON,**  
 London Theatre, New York.

PHILA., March 17, 1890.  
**F. LA MONDUE**—My Dear Sir: It is doing you but simple justice to state briefly that your act is very meritorious, and made a big hit in this house. It is the best wire act I ever saw. Very truly,  
**J. BARD WORRELL,**  
 Bus. Manager Gilmore's Central Theatre.

**FRANK LA MONDUE**—Dear Sir: Your act is, without doubt, the perfection of wire walking. In a long experience as a manager, I have never seen one to equal it for comedy, neatness, and, at the same time, for novelty and agility. I fully acknowledge it the hit of my show whenever presented. Yours, etc., **FRED IRWIN,**  
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Keeping the audience in continuous roars of laughter and rounds of applause.

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Comedian, Vocalist and Dancer, Only 6 Years of Age,  
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 UNSURPASSED IN THE ANNALS OF THE VAUDEVILLE STAGE. NOW MEETING WITH TERRIFIC  
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Will visit Europe for a short summer tour, and return in time to open with the  
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 Sketches, Truants and Farces for Museums, small casts, etc. (Can also manage Stage). Would like to engage with  
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